

I mentioned before that you have two primary purposes during this time, to craft the vision with the designers and to allow the stage manager to render that vision. Two jobs with two different goals – be sure to do them at separate times. You will get more done in the short time you have.

Events and activities

Different events happen during production week. The table below lists the events and the activities associated with each. As director it's not your job to know the best way to schedule activities in the load in and set up. That task falls to other people on the team.

Event	Activity
Load in and set up	All production elements are brought into the space. Set up includes: <ul style="list-style-type: none"> • Hanging and focusing lights. • Installing sound equipment. • Erecting the set and dressing it. • Preparing backstage and dressing rooms. • Bringing and storing costumes.
Setting levels	Designers present for your approval: <ul style="list-style-type: none"> • Lighting compositions for mood and function. • Sound effects and music for mood and function.
Costume parade	Wardrobe designer dresses actors in costume and present them for your final approval. Best done in front of the set and with the show lights on.
Cue-to-cue without actors*	Stage manager leads operators and crew through all technical cues for your approval including: <ul style="list-style-type: none"> • Lighting • Sound • Effects • Set changes
Cue-to-cue with actors	Stage manager leads cast, operators, and crew through all technical cues for your approval - cues are repeated until they happen the way you want.
Tech rehearsal	A show run-through with you looking to correct cues including: <ul style="list-style-type: none"> • Lighting • Sound • Effects • Set changes Your focus is on technical things not acting – you give notes after.
Dress rehearsal	Actors are in costume and makeup for the first time – you give notes after.
Final dress rehearsal	Show conditions – you give notes after.

*Calculation for how long to spend on each cue

Time allotted for rehearsal divided by the number of cues. Adjust for the complexity of the cue.

The beginning of the show and all transitions back to houselights usually have the most number of cues.